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♦ OF THE ♦  
♦ EARLY GERMAN ♦  
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♦ BY ♦ DAVID ♦ KEPPEL ♦

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NOVEMBER 7 1911 NOVEMBER 28

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♦ FREDERICK ♦ KEPPEL ♦ & ♦ CO. ♦  
4 EAST 39TH STREET NEW YORK



CATALOGUE OF AN  
EXHIBITION OF  
ENGRAVINGS BY  
  
EARLY GERMAN  
MASTERS



WITH AN INTRODUCTION  
AND BIOGRAPHICAL NOTES  
COMPILED BY DAVID KEPPEL



FREDERICK KEPPEL & CO.  
4 EAST 39TH STREET  
NEW YORK

NOVEMBER 7 TO NOVEMBER 28, 1911



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**I**N making this, our third exhibition of the Early German School, we should like to call attention to a beautiful impression of "The Annunciation" by Martin Schongauer, an engraving which we were not able to include either in the first or in the second exhibition. This exquisite print shows to very high degree unapproachable purity and beauty of Schongauer's art.

We should also like to say a word in regard to the prints by Van Meckenen. There were two artists of this name—father and son—both of whom lived at Bocholt in Flanders. The father was probably born about 1440. Bartsch believes that all the engravings were done by the son, but this is difficult to accept when one looks at the extremely rare little prints from the series of the Small Passion which are included in the exhibition. These were unknown to Bartsch, and none of them had come into the market for many years prior to the Huth sale last July.

They are absolutely primitive in character and must be assigned to a very early date. Of course it is true that the younger Van Meckenen continued to work in the Gothic style at a time when German engraving in general was in the full tide of the Renaissance. This may have been due partly to preference and partly to the fact that he was living far from the centres of the new thought. Still there is a primitive absurdity about these little prints—too delightful to be affected—which makes us ascribe them without hesitation to the elder Meckenen.

Besides the copper engravings, we had hoped in this exhibition to show a really representative collection of the wood-cuts

of the Early German School. The scarcity of the finest early proofs of these wood-cuts, and the eagerness with which they are sought by collectors, have made it impossible for us to represent them adequately, and we have decided to limit the scope of the catalogue to copper engravings. Although they are not included in the catalogue, however, we have hung a number of wood-cuts at the entrance to the gallery. It is only in the earliest proofs, such as those exhibited, that one can appreciate that broad, dignified and noble style which makes these wood-cuts perhaps the very finest framing prints in the world.

DAVID KEPPEL.

October 30, 1911.

# CATALOGUE

## MARTIN SCHONGAUER.

Born at Colmar probably between 1445 and 1450. He at first studied with his father, who was a goldsmith. He afterward seems to have visited Flanders where he studied under Roger Van der Weyden. He probably settled in Nuremberg about 1465. He is believed to have died in 1499 at Augsburg.

"Placing the general work of Dürer beside that of Schongauer, there are many more points of contrast than of resemblance. Dürer has far more of the spirit of the Renaissance, the spirit of fact and reality and of patient and searching thought. Schongauer has far more of the Gothic spirit, the spirit of devout dreaming.

"In things more technical, I have shown how Schongauer prefers simplicity, nay, emptiness, and Dürer, richness and complication in his landscapes and accessories. How Schongauer does not, and Dürer does, delight in feats of engraving for their own sake."

Sidney Colvin.

"For some of his types Schongauer chooses the grimacing faces which, in all northern art of the fifteenth century, are associated with violence or evil. He is unique, on the other hand, in the tenderness, the mystic purity and reverence, of his Madonnas, and his Virgin Martyrs, and in the sublime beauty of his type of the Redeemer."

Campbell-Dodgson,

*Publication of the Dürer Society—4th Series.*

### 1 The Annunciation. (Bartsch No. 3)

A very beautiful impression, in absolutely perfect condition, on paper water-marked with the "Gothic P." By many people this is considered the loveliest of Schongauer's prints, and in fine impressions it is of the last degree of rarity.

### 2 The Nativity. (Bartsch No. 5)

### 3 The Baptism of Christ. (Bartsch No. 8)

Impression on paper water-marked with the "Small Bull's Head." From the Gellatly collection.



- 4 Christ on the Mount of Olives. (Bartsch No. 9)  
Duplicate from the British Museum.
- 5 Christ Taken by the Jews. (Bartsch No. 10)  
Duplicate from the British Museum.
- 6 Christ Before the High Priest. (Bartsch 11)  
From the Scheikevitch collection.
- 7 The Flagellation. (Bartsch No. 12)  
Duplicate from the Berlin Museum, also from the collections of Friedrich von Nagler and Baron Von Lanna.
- 8 Christ Bearing the Cross. (Bartsch No. 16)  
From the collection of Baron Von Lanna. This impression is of the very finest quality.
- 9 The Descent into Hades. (Bartsch No. 19)  
Duplicate from the British Museum. Also from the collections of Friedrich von Nagler and Baron Von Lanna. This impression may be considered a perfect example of Schongauer.
- 10 The Risen Christ. (Bartsch No. 20)  
From the Durazzo and Baron Von Lanna collections.
- 11 The Death of the Virgin. (Bartsch No. 33)  
On paper water-marked with the "Small Bull's Head." From the Scheikevitch collection.

## ISRAEL VAN MECKENEN.

There were two artists of this name — father and son — both of whom lived at Bocholt in Flanders, where they had the right of citizenship. The father was probably born at Mecheln, a small village between Zutphen and Cleves, about the year 1440. In Bocholt is a tomb bearing the name Israel and the date 1503.

"All these men" (of the Flemish school) "retained in their style of drawing a great deal of the Gothic, no influence from the south seems to have ever touched them, but Israel was certainly an artist of great powers and versatile in their application. . . . Besides, and much more interesting to us and to history, he was almost the first to turn to ordinary life for his subjects."

William Bell Scott, *The Little Masters*, p. 14.

"Bartsch believes that all the engravings were done by the son, but this is difficult to accept when one looks at the extremely rare little prints from the

series of the Small Passion. These were unknown to Bartsch, and none of them had come into the market for many years prior to the Huth sale last July.

They are absolutely primitive in character and must be assigned to a very early date. Of course it is true that the younger Meckenen continued to work in the Gothic style at a time when German engraving, under the influence of Jacopo di Barbari and Dürer, was in the full tide of the Renaissance. This may have been due partly to preference and partly to the fact that he lived far from the centers of the new thought.

Still there is a sort of primitive absurdity about these little prints — too delightful to be affected — that makes us ascribe them without hesitation to the elder Meckenen."

Extract from the introduction.

12 *The Dance of Herodias.* (Bartsch No. 9)

From the collections of St. John Dent and Mary Jane Morgan. This is one of Van Meckenen's greatest plates, and this impression has a beautiful warm brownish color.

13 *The Nativity.* (Bartsch No. 35)

This impression of an extremely rare plate has been somewhat damaged along the right-hand edge and has been backed in order to strengthen it.

14 *Woman Beating her Husband.* (Bartsch No. 173)

From the collection of Baron Von Lanna.

15 *The Monk and the Nun.* (Bartsch No. 176)

From the collection of Baron Von Lanna.

16 *The Same.*

Beautiful early impression. The lower margin bearing the monogram of Van Meckenen, has been cut off. Duplicate from the British Museum.

17 *The Falconer and the Lady.* (Bartsch No. 177)

This print, like the preceding, lacks the lower margin, on which appeared the monogram of Van Meckenen.

18 *The Annunciation.*

This and the ten following prints were unknown to Bartsch.

From the Huth collection. Traces of color have been added to this impression.

19 *Adoration of the Magi.*

From the Huth collection. The Star of Bethlehem has been touched with gold.

20 The Baptism of Christ.

From the Huth collection.

21 Christ Entering Jerusalem.

From the Huth collection.

22 Christ and the Three Soldiers.

From the Huth collection.

23 Christ Mocked.

From the Huth collection.

24 Christ Nailed to the Cross.

From the Huth collection.

25 The Entombment.

From the Huth collection.

26 Christ Appears to Mary Magdalen.

From the Huth collection.

27 Christ Appearing to His Disciples.

From the Huth collection.

28 Descent of the Holy Ghost.

From the Huth collection.

## MARTIN ZAZINGER

A goldsmith-engraver, working at Munich about the year 1500. Much doubt exists as to his identity, there having been other masters contemporary with him who used similar monograms. The earliest date on his existing work is 1500, and he is thought not to have been alive after 1509. He is also said to have been a painter and a pupil of Wolgemut, with whom Dürer studied.

29 Virgin Seated by a Well.

(Bartsch No. 2)

Dated 1501. This print, although primitive in character, has a great deal of charm. The corners have been skilfully repaired.

30 The Lovers.

(Bartsch No. 16)

Duplicate from the British Museum.

## ALBRECHT GLOCKENTON.

Albrecht Glockenton the Elder was a German engraver and miniature painter, and was born at Nuremberg about the year 1432. He was educated in the school of the elder Roger Van der Weyden, and was working at Würzburg in 1481-84. His



plates are wrought entirely with the graver, in a neat but stiff style; and he appears to have imitated the manner of Martin Schongauer, some of whose plates he copied.

Bryan, *Dictionary of Painters and Engravers*.

31 **The Last Supper.** (Bartsch No. 3)

From the Alfred Morrison and Gellatly collections.

32 **Christ Scourged.** (Bartsch No. 8)

From the Alfred Morrison and Gellatly collections.

**LUDWIG KRUG.**

Lived in Nuremberg and died there, probably about the year 1519.

33 **The Nativity.** (Bartsch No. 1)

Dated 1516.

34 **The Same.**

From the Gellatly collection.

35 **The Adoration of the Magi.** (Bartsch No. 2)

Dated 1516. From the Gellatly collection. On paper water-marked with the "Dog."

36 **Madonna Seated by a Ruined Arch.** (Passavant No. 13)

From the Gellatly collection.

**ALBRECHT DÜRER.**

Albrecht Dürer was of Hungarian descent; his father came from the little village of Eytas in Hungary. Albrecht was born in Nuremberg in 1471 and in 1486 entered the studio of Michael Wolgemut, the best Nuremberg painter of that day. He worked in Wolgemut's studio for four years, and then spent some years traveling about, probably for the most part in Germany. During this time he visited Colmar in order to see Martin Schongauer, only to find that the great master had died shortly before. He returned to Nuremberg in 1494 and his works done from that date until 1505 belong to what is called his first period.

In the autumn of 1505 Dürer undertook a journey to Venice, a city which at that time had a large traffic with Nuremberg. With his return in 1507 begins the second period of his work and in it the influence of the art of Italy can be distinctly traced.

In 1520-21 Dürer was in the Netherlands and the works done from that time until his death in 1528 comprise the third period of his work.

"He was the friend of Melanchthon and Erasmus, yet in his work he was not what is usually called a painter of the Renaissance; that is to say, his ideals were not classical ideals and the touch of the antique grace was not in him. Now and again, as we have seen and especially in his youth, he was attracted by the antique spirit as it had been revived in northern Italy, and his art came into contact with those ideals; but the contact was experimental only and occasional. In the long run, he held out against the spell which was subduing, and before his death had subdued utterly, the general mind of Europe. The old spirit of northern art was stubborn within him; the spirit of German veracity which cannot and will not see things a whit fairer than they are.

"The peculiar achievement of Dürer is this, that, living in the midst of the Renaissance and having mastered its acquisitions, he used this mastery to carry to its highest expression not the spirit of Renaissance art, but the old spirit of northern art as it had existed before the Renaissance. While other artists, both in South and North, were learning to be classical and graceful, Dürer, mightiest of his race, remained, whether in grandeur or pathos, rugged and homely to the end." Sidney Colvin.

"We think we have divined his innermost thoughts by approaching him from the side of the Middle Ages, when, lo and behold, we suddenly find ourselves face to face with an idea with which the Middle Ages had nothing to do; and we are equally vanquished if we look at him from a modern point of view. It is this, precisely, that makes him so thoroughly typical of his age, which was racked and confused by conflicting desires: the love of, and inability to get away from, old ideas; an undefined longing for the new out of which the modern world was to rise; and the vain hope that by returning to the dead past, as embodied in the Rome of antiquity, the two might be reconciled and enjoyed together.

"It is precisely the enigmatical character of his prints which proves to be their strength, and this enigmatical character, again, is due, in the sense now under consideration, to the curious mixture of allegory and realism, of vague idea and definite form, which characterizes them and invests them with the charm of a vivid dream." S. R. Koehler.

### 37 Adam and Eve.

(Bartsch No. 1)

First period. Dated 1504. A wonderfully brilliant impression of the first state, before the split in the bark of the tree which is seen under Adam's left



armpit. On paper water-marked with the "Bull's Head."

"Dürer summed up in this masterly engraving the result of those studies of human proportion which had been occupying him since the turn of the century."

Campbell-Dodgson,

*Publication of the Dürer Society*—8th Series.

"The date fixes the position of Adam and Eve and its delicacy harmonizes well with the group of plates which surround it and at the head of which it stands, technically, as well as artistically, considered. Nowhere else has Dürer treated the flesh with such caressing care, using much fine dotting in the modeling and in no previous plate has he used such a variety of textures in a conscious striving for color."

Koehler, *Grolier Catalogue*, p. 38.

- 38 Christ Taken by the Jews. (Bartsch No. 5)

Dated 1508.

- 39 The Sudarium of Saint Veronica. (Bartsch No. 25)

Second period. Dated 1513.

- 40 The Prodigal Son. (Bartsch No. 28)

First period. Undated. From the Lobanow, Brentano and Von Lanna collections. A very early plate, as may be known by the style of the monogram, and also by the treatment, especially in the trees. It is generally believed that, in the *Prodigal Son*, Dürer has drawn his own portrait.

- 41 The Same.

Another impression, probably on "Gothic P" paper. The water-mark does not appear, but the paper has the peculiar texture which is characteristic of this mark.

- 42 The Virgin with a Crown of Stars. (Bartsch No. 31)

Dated 1508. This is usually considered to be the most beautiful of Dürer's smaller Madonnas. On paper water-marked with the "Bull's Head." From the Gellatly collection.

"For in the same way as they" (the ancients) "applied the most beautiful figure of a man to their idol, Apollo, thus we will take the same measurement for Christ, the Lord, who is the most beautiful of all the world. And as they have used Venus as the most beautiful woman, thus will we chaste-ly devote the same graceful figure to the most pure Virgin, the Mother of God."

Albrecht Dürer, *Notes for an Introduction to his Book*

"*On the Proportions of the Human Body.*"

- 43 The Virgin with a Crown and Sceptre. (Bartsch No. 32)

Second period. Dated 1516.

- 44 The Virgin Crowned by One Angel. (Bartsch No. 37)

Third period. Dated 1520. From the Dewitt collection. It is interesting to notice that Dürer has



left a tint of ink over the shaded right-hand portion of the plate. In the early part of his career he seldom did this.

45 *The Virgin Crowned by Two Angels.* (Bartsch No. 39)

Second period. Dated 1518. Impression of a very beautiful silvery tone.

"It is impossible to deny that this Virgin is, in a worldly aspect, the prettiest and most elegant of all the sisters in Dürer's work, even if it must be admitted that the pose seems to betray the constraint of the model." S. R. Koehler.

46 *The Virgin Seated at the Foot of a Wall.*

(Bartsch No. 40)

Second period. Dated 1514. One of the most beautiful of the Dürer Madonnas.

"This plate" (*Madonna Seated at the Foot of the City Wall*) "does hold a special place among Dürer's engravings, but for reasons quite different from the one given out by Thausing. It was pointed out above that there is a progression noticeable in Dürer's work, from pure black and white to a coloresque effect. As extreme types, the *Virgin and Child with the Monkey* and the plate just named were cited. In the former there is almost absolute uniformity of treatment (if we except a slight differentiation in the sleeve of the undergarment of the Virgin, as seen on her left arm), in the latter the variety of texture has been carried further than in any other plate ever engraved by Dürer. The flesh is treated very simply,—almost wholly line, with but little dotting; in the garments of the Virgin at least three different textures are noticeable, . . . in the sleeve of the undergarment, in the fur-trimmed wrapper, and in the satin-like scarf which covers the head, hangs down the back, and is thrown over the knee, and to these must be added variations in the arrangement and combination of lines and dots in the foreground, the wall, and the distant landscape."

S. R. Koehler, *Introduction to the Grolier Catalogue*, p. 33.

47 *Virgin with a Pear.*

(Bartsch No. 41)

Second period. Dated 1511. One of the finest impressions in existence. From the collections of Pierre Mariette (1670) and Baron Von Lanna.

In Dürer's first period he used a shading of almost straight lines, not curving the shading in sympathy with the contours to any great extent. Later on, as in this plate (presumably under the influence of Barbari), he treated the tree trunks and the draperies with curved lines which follow the general direction of the profiles.

48 *The Same.*

Another impression, printed on paper water-marked with the "Anchor in the Circle." From the Scholtz collection.

49 *The Virgin with a Monkey.*

(Bartsch No. 42)

First period. Undated. On paper water-marked with the "High Crown." This impression has the

beautiful blacks which characterize the finest impressions of this print and remind one of the earliest proofs of Schongauer.

"Among the Virgins of Dürer,—late as well as early,—this is one of the most beautiful and dignified, or it may, perhaps, be quite as safe to say, *the* most beautiful and dignified, not only in the figures of the Virgin and Child, but also in the breadth and airiness of the landscape."

Koehler, *Grolier Catalogue*, p. 13.

50 The Same.

An early impression, also of the finest quality. There is a little tear one-half inch long at the bottom of the print.

51 The Virgin with a Locust. (Bartsch No. 44)

First period. Undated. One of the earliest of Dürer's engravings. A beautiful early impression, with the slipped stroke over the Virgin's head.

"In the attractiveness and sweetness of the design, it is, however, quite *sui generis* among Dürer's early work, and it is thus brought into companionship with the *Virgin and Child with the Monkey*, although this latter shows great advance in workmanship."

S. R. Koehler, *A Chronological Catalogue of the Engravings. Dry-points and Etchings by Albrecht Dürer as exhibited at the Grolier Club*, p. 3.

52 St. Christopher. (Bartsch No. 52)

Third period. Dated 1521.

53 St. Eustace (also called St. Hubert). (Bartsch No. 57)

Second period. Undated. Impression on "High Crown" paper. From the collection of Sir John Day. "This print, which is one of the most finished and one of the rarest among Dürer's works, is, at the same time, the largest one. By order of the Emperor, Rudolph II, the plate was gilded." Bartsch.

"Eustace, or Placidus by his heathen name, was a valourous general under the Emperor Trajan, and a passionate hunter. While out hunting once, Christ Crucified appeared to him between the antlers of a stag and spoke to him, whereupon he and his whole family were converted."

S. R. Koehler, *Grolier Catalogue*, p. 33.

54 The Same.

This impression, like many old engravings of large size, had a hard fold in the center and has been mounted down on a piece of cardboard. The impression is a very fine and early one.

55 A Study of Five Figures. (Bartsch No. 70)

First period. Undated. This etching is executed on an iron plate. From the Artaria and Scholtz collections.

56 The Carrying Off of Amymone. (Bartsch No. 71)

First period. Undated. From the Gellatly and Scholtz collections.

57 Melancholia. (Bartsch No. 74)

Second period. Dated 1514. Superb impression, from the Artaria collection. In absolutely perfect condition and with margin.

"The *Melancholia* ranks by common consent among the masterpieces of engraving, and in perfection of technique it was never surpassed by Dürer himself. The impressiveness of this majestic figure and the poetical suggestion of her surroundings are equally unrivaled; *Melancholia* holds a place among Dürer's engravings, comparable to *Hamlet* among Shakespeare's plays. Like *Hamlet*, it has given rise to endless discussion, often of an unprofitable kind. There is no approach, as yet, to the general acceptance of any theory about its meaning."

Campbell-Dodgson,

*Publication of the Dürer Society—7th Series.*

58 The Same.

Another impression, also having a little margin all around the print. Like the preceding, this impression may be recognized as a very early one, by the fact that the little white flame above the brazier at the left is unconnected with the rest of the flames. The print bears at the back a collector's stamp representing an owl. We have never been able to identify this collection, but the prints bearing it which have passed through our hands have all been of the very finest quality.

59 A Lady on Horseback. (Bartsch No. 82)

First period. Undated.

60 The Standard-Bearer. (Bartsch No. 87)

First period. Undated.

61 The Market Peasants. (Bartsch No. 89)

Second period. Dated 1512.

62 The Offer of Love. (Bartsch No. 83)

One of Dürer's earliest prints. Undated and with monogram in its early form. From the Robert-Dumesnil and Scholtz collections. The costumes and the general feeling of the composition are quite Gothic in character.

"The workmanship is free and unconstrained rather than primitive, quite delicate, and very much more careful in the flesh than the preceding plates."

S. R. Koehler, *Grolier Catalogue*, p. 4.

63 The Knight, Death and the Devil. (Bartsch No. 98)

Second period. Dated 1513. From the collection of the Duke of Buccleuch.



"Much has been written about the meaning of this engraving, which Dürer himself calls *Der Reuter*. The interpretation of the Christian Knight is the oldest, simplest, and best. Passing resolutely through the terrors of this mortal life, turning his back on temptation and undismayed by the prospect of temporal death, he rides straight on along the road which will eventually leave the dark valley and lead up to the bright city on the hill. This notion of the Christian Knight, to which Erasmus gave the greatest vogue by the publication of his *Enchiridion Militis Christiania*, had been current long before in the mystical literature and popular theology of the fifteenth century. It had already inspired some rude woodcut illustrations, and Dürer was not so much expressing an original thought of his own as giving the first adequate artistic form to a conception universally familiar in his generation."

Campbell-Dodgson,

*Publication of the Dürer Society* — 6th Series.

64 Philip Melanchthon.

(Bartsch No. 105)

Third period. Dated 1526. On paper water-marked with the "Little Jug."

LUCAS OF LEYDEN.

"Of the Northern engravers who worked at the same time as Dürer, it is Lucas of Leyden whose fame, by common consent, stands next to Dürer's own.

"In conclusion, Vasari defines and praises, in his own fashion, those qualities in Lucas which we have already noticed, the patience and sincerity of his inventions, the reality and expressiveness of his types, his untiring veracity and finish, his accomplished art of distributing groups and figures in space, and the power, in which he stood alone in his time, of expressing distance and recession in landscapes and buildings by delicate gradations of line."

Sidney Colvin.

Lucas engraved with a very delicate, faint, burin-stroke so that the *fine* impressions of his plates are, relatively speaking, rarer than in the case of almost any other master.

65 Abraham Sending away Hagar.

(Bartsch No. 18)

Dated 1516. On paper water-marked with the "Gothic P."

66 David with the Head of Goliath.

(Bartsch No. 26)

Assumed date, 1514. From the collection of the Earl of Aylesford.

67 The Poet Virgil Suspended in a Basket.

(Bartsch No. 136)

Dated 1525. From the collection of Baron Von Lanna.

"The scene represented in this plate was one described in the life of Virgil written by Albert d'Eib along with several other fables which were equally unworthy of belief. Lucas, however, lived at a period and in a country very little enlightened. Such stories were very popular, and this one in particular was in such vogue that Lucas made another design of it, and several other masters of his time have engraved the same subject. This print is dated 1525; it is executed with the greatest art and the technique is extremely spirited and brilliant. From the point of view of drawing it is one of his best works; it contains figures and faces which would not be disowned by the greatest masters."

Bartsch.

## 68 An Old Woman with a Bunch of Grapes.

(Bartsch No. 151)

Undated.

## LUCAS CRANACH.

Born 1470 at Kronach, Bamberg. He served more than sixty years as painter to the Court of Saxony, during the lifetime of Frederick the Wise and the two succeeding kings. He died at Weimar, October 16, 1553, in the 83d year of his age. The great majority of his designs were engraved on wood, but there exist a few pieces on copper by him.

## 69 The Penitence of St. John Chrysostom. (Bartsch No. 1)

Dated 1509. This is one of the few engravings on copper which he executed, and is of a most interesting and curious character. This impression comes from the Alfred Morrison and Gellatly collections and is probably not quite of Cranach's time, but it is the only sort of impression which one can get, a contemporary proof not having occurred in the market for a great many years. In fact, it is possible that this proof and others like it were actually of Cranach's time, but appear to be later on account of the curious kind of paper on which they were printed.

## ALBRECHT ALTDORFER.

Altdorfer was born some time prior to 1480. The place of his birth is not known but in 1505 he left Amberg for Ratisbon. Most of his life was passed in the latter city and he became one of its leading citizens. He died at Ratisbon in 1538.

"The earliest in date of these so-called Little Masters is Altdorfer. He is also the most original in touch and fancy. His work gives proof of no close dependence on Dürer and bears no close affinity with the work of any other master."

Sidney Colvin.

"It is his small etchings that give him the claim to be considered 'The Father of Landscape Painting,'

and also his method of embodying his figure compositions within forests of curious trees, the fir-tree having a peculiar charm for him, and vast backgrounds of varied ruins and mountains.

“It is not certain that Altdorfer studied at Nuremberg, and while Lucas of Leyden, beginning almost in childhood, went on to the end of his career imbibing more and more the foreign form and purity, Altdorfer to the end of his life retained the northern character and indulged more in the bizarrerie and grotesque invention peculiar to the north.”

William Bell Scott,  
*The Little Masters*, pp. 29 and 92.

70 Judith Bearing the Head of Holofernes. (Bartsch No. 1)

From the collection of Baron Von Lanna.

71 The Virgin and Child in an Altar-Niche.

(Bartsch No. 13)

From the Baron Von Lanna collection.

72 Virgin and Child in a Landscape. (Bartsch No. 17)

It is in prints such as this that we must look for the very beginnings of that school of landscape etching which later reached such a splendid development in Germany, in the Low Countries, and still later in England and France.

## THE BEHAMS.

The fame of Dürer drew together in Nuremberg the group of men known as the Little Masters. The two Behams were natives of the city, as was also Georg Pencz. Hans Sebald, the elder of the two brothers, was born in 1500; Barthel, the younger, in 1502.

Both the Behams and Georg Pencz were regarded in Nuremberg as very radical and dangerous characters. They believed in a form of socialism, denied many of the doctrines of the Church, and besides were held to be very wild and dissipated young men. They were commonly known as “The Three Godless Painters” and were tried in 1524 for heresy and banished from Nuremberg. Hans Sebald went to live at Frankfort, where he died in 1550. Barthel is said to have resided chiefly in Italy during the latter part of his life and to have died there about 1540.

As compared with Dürer, the Little Masters were fantastic rather than imaginative; they were more intimate than Dürer and more human. In their work may be recognized the great change which



took place in the development of Northern Art in the early part of the sixteenth century—the change from medievalism to realism, from clerical mythology and the history of the saints to poetry and *genre*. Many of their plates resemble goldsmiths' work and, in fact, they were probably greatly influenced by the Italian *nielli*—or prints taken from goldsmiths' designs.

## HANS SEBALD BEHAM.

"In religious pieces, in classical subjects, in fable and fancy, in ornamental pattern, in scenes of peasant labor or peasant merriment and debauchery, he exhibits always the same characteristic cross or alliance of the old German plainness, toughness, grit, with the new Italian style and correctness of design.

"At any rate his work, like that of most of the Little Masters, has an air of having been done half in earnest, half in play; a vernacular familiarity which, for those who can enter into the spirit of it, is very attractive."

Sidney Colvin.

### 73 Job and his Comforters. (Bartsch No. 16)

The first state, before the blades of grass which were later added on the top of the ruined arch. Dated 1547. From the Camberlyn and Scholtz collections.

### 74 The Virgin with the Parrot. (Bartsch No. 19)

The first state, before additional cross-hatching near the Virgin's right foot. Dated 1549. From the collection of Herr Scholtz of Budapest.

### 75 The Same.

Another impression. From the Scheikevitch collection.

### 76 St. Jerome Standing. (Bartsch No. 60)

Dated 1520. From the Scholtz collection. These early plates by Beham appear to be done with a lighter stroke than he used later in his career.

### 77 Hercules Conquers the Centaurs. (Bartsch No. 96)

From the Scholtz collection.

### 78 Hercules Slaying Nessus. (Bartsch No. 97)

Second state. From the Richard Fisher and Scholtz collections.

- 79 **Hercules and Lycas.** (Bartsch No. 98)  
 Lycas, at the bidding of Dejanira, bringing to Hercules a shirt soaked in the blood of Nessus.
- 80 **Hercules Carrying off Iole.** (Bartsch No. 99)  
 The first state. From the Scholtz collection.  
 Dated 1544.
- 81 **Hercules Conquers the Trojans.** (Bartsch No. 101)  
 Dated 1545. First state. From the Scholtz collection.
- 82 **The Same.**  
 The plate has been enriched throughout with added work.
- 83 **Hercules Bearing the Columns of the Temple.**  
 (Bartsch 103)  
 First state. From the Scholtz collection.
- 84 **The Planets.** (Bartsch Nos. 113-120)  
 Series of seven plates and title-page.  
 The Sun—Sunday. Jupiter—Thursday.  
 Luna—Monday. Venus—Friday.  
 Mars—Tuesday. Saturn—Saturday.  
 Mercury—Wednesday.
- 85 **Death and the Woman.** (Bartsch No. 149)  
 The extremely rare first state, before any reworking of the plate. From the Gellatly collection.
- 86 **Standard-Bearer and Drummer.** (Bartsch No. 199)  
 First state. From the Scholtz collection. Dated 1525.
- 87 **Vignette with Two Genii and an Eagle.**  
 (Bartsch No. 224)  
 First state, before cross-hatching in the background. From the Scholtz collection.
- 88 **Genius with the Alphabet.** (Bartsch No. 229)
- 89 **Ornament with a Mask.** (Bartsch No. 231)  
 From the collection of Baron Von Lanna.
- 90 **Ornament with Two Grotesque Dolphins.**  
 (Bartsch No. 235)  
 First state, before the further work in the centre of the plate.

## BARTHEL BEHAM.

"He has always been justly reckoned among the greatest artists of this group. His prints show a masterly knowledge of drawing, always correct and often full of grace, as well as a technic of wonderful softness and delicacy." Bartsch.

### 91 Titus Gracchus.

(Bartsch No. 17)

From the Gellatly collection. A superb example of the classical friezes of which the Little Masters were so fond. The fact that the Behams especially so often chose subjects of this kind, and the great beauty of these classical plates themselves, give one an idea how keen must have been their interest in Roman times and how thoroughly they had assimilated the character of the classic sculpture.

### 92 The Emperor Ferdinand I.

(Bartsch No. 61)

Superb impression of the second state, with the monogram, but before the address of Van Heyden. From the Liphart and Scholtz collections.

## HEINRICH ALDEGREVER.

Born at Soest in Westphalia, 1502. After having studied the engravings of Dürer for some time, he went to Nuremberg and became Dürer's pupil. Aldegrever's prints are remarkable for the free and graceful treatment of the trees.

### 93 St. Matthew.

(Bartsch No. 57)

Engraved after a design by Georg Pencz. Dated 1539. From the Scholtz collection.

### 94 Hercules Slaying the Nemean Lion.

(Bartsch No. 84)

Dated 1550. From the Gellatly collection.

### 95 Hercules and the Dog Cerberus.

(Bartsch No. 87)

Dated 1550. From the Gellatly collection.

### 96 Hercules Killing the Dragon.

(Bartsch No. 90)

Dated 1550. From the Gellatly collection.

### 97 Hercules and Atlas.

(Bartsch No. 91)

Dated 1550. From the Gellatly collection.

### 98 Hercules Bearing Columns from the Temple.

(Bartsch No. 94)

Dated 1550. From the Gellatly collection.



## GEORG PENCZ.

A native of Nuremberg, was born in the beginning of the sixteenth century. He was admitted into the Guild of Painters in 1523. After he had been, if not under the instruction, at least under the influence of Albrecht Dürer, he was associated with the Behams and with them, in 1524, underwent the sentence of banishment for heresy. He was, however, frequently in Nuremberg until the year 1532, when he came back to live there altogether. He seems to have visited Italy on several occasions and is said to have studied under Marc Antonio Raimondi. He died at Breslau in 1550.

- 99 **Christ Writing on the Ground.** (Bartsch No. 55)  
From the Gellatly collection.
- 100 **Jason and Medea.** (Bartsch No. 71)  
Dated 1539.
- 101 **Procris.** (Bartsch No. 73)  
Dated 1539. From the collection of John Barnard.
- 102 **Tarquin and Lucretia.** (Bartsch No. 78)  
From the Von Lanna collection.
- 103 **Horatio at the Bridge.** (Bartsch No. 80)  
From the Von Lanna collection.
- 104 **The Poet Virgil Suspended in a Basket.** (Bartsch No. 87)  
From the Gawet collection.

## HANS BROSAMER.

Born at Fulda about 1506. The date of his death is not known. He designed both on wood and copper, signing himself on his woodcut portrait of the Landgrave of Hesse "Formschneider zu Erfurt," where he resided during the latter part of his life.

- 105 **Samson and Delila.** (Bartsch No. 1)  
Dated 1545. From the Gellatly collection.
- 106 **Cupid Bringing a Honeycomb to Venus.** (Bartsch No. 13)  
Dated 1541.

## DANIEL HOPFER.

Daniel Hopfer was the most eminent of the family of Hopfers, who were living at Augsburg about the year 1506. They signed their plates with different initials and with a little device which was formerly supposed to be a chandelier, but was discovered to

be a hop plant, which was used as a sort of family signature. In speaking of Daniel Hopper's work, Bartsch notes that he is the first engraver to produce a plate having somewhat the effect of a wash drawing.

107 **The Last Judgment.**

**HANS SEBALD LAUTENSACK.**

He was a son of Paul Lautensack, a painter of Bamberg, where he was born in 1524. While yet a child his parents settled in Nuremberg, and there he lived during the greater part of his life. In 1556 he was working in Vienna, where he died between 1560 and 1563.

108 **Castle on a Hilltop.** (Bartsch No. 25)

Dated 1553. From the Von Lanna collection. This plate is an interesting example of the primitive school of German landscape which was best exemplified by the work of Lautensack and Hirschvogel.

**NICOLAUS WILBORN.**

109 **Kinderbacchanal.** (Passavant No. 22)

Dated 1538. From the Von Lanna collection.

**MONOGRAMMIST (H. E.)**

110 **The Adoration of the Shepherds.** (Bartsch No. 1)

This print is really Italian. The design is believed to have been inspired by Domenico Beccafumi. From the Gellatly collection.

**ANONYMOUS.**

111 **The Virgin Enthroned.**

Engraved by an unknown master of lower Germany in the sixteenth century. From the collection of Baron Von Lanna.

112 **The Temptation of St. Anthony.**

Engraved by an unknown master of lower Germany in the early part of the sixteenth century. On paper water-marked with the "Gothic P." From the collection of Baron Von Lanna.









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